

THE CATHOLIC ART QUARTERLY



1957
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PENTECOST

THE CATHOLIC ART ASSOCIATION

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THE CATHOLIC ART QUARTERLY

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ST. THOMAS HAD A WORD FOR IT



THE meaning which St. Thomas gave to the word "art" is much broader than that which it usually receives today. By art he meant the deliberate production of any kind of thing whatever by human beings. Horse shoes and venison pasties are made by art just as much as paintings and poems. The farrier's art and that of the cook are different from the painter's or the poet's, and the various arts can be classified in many ways, but all of them, to the extent that they bring artificial rather than natural things into existence, are equally arts. In giving the word this meaning St. Thomas was in agreement with the general thought of the pre-Renaissance and pre-industrial world.

There are cogent reasons today why we should be able, at least on occasion, to use the word art in its classical and inclusive sense, but this we find it very difficult to do. And the chief reason for this difficulty seems to be that this inclusive meaning corresponds to no clear image in our minds. We have clear images corresponding to industrial production—the factory, the chemist, the salesman, the efficient secretary, etc.—and we have clear images corresponding to studio production—the starved artist in his attic, the little gesticulating group in the bistro, the one man show, the peculiar jargon of the art magazines, etc.—But it is difficult to form a sharply focussed mental picture of a general production that combines both of these, for today we see about us no such combination in fact.

Such a defect in our thinking is, however, a grave lack, and may have the gravest consequences, for just as *science* is one thing, though innumerable kinds of things may be known, and as *prudence* is one thing, though each of us must make his own choices if he is to know ultimate happiness, so *art* is one thing whether or not we see fit to recognize the unity amid the diversity of all the kinds of things that may be made. *Ars una species mille*. There is an activity of changing materials into conditions in which they are more useful than they were before. If we don't like to call the whole activity *art*, then we must find a word we like better. But we must have *some* word, for we cannot fully understand the part until we understand the whole of which it is a part. To paraphrase Kipling:—

What can they know of painting
Who only painting know?

It is true that today man is more dependent on artifice than he was in St. Thomas' time. Some hold that our lives are already artificial rather than natural to too great an extent. And there is every indication that the process will go further.

But it is also true that the present condition of artifice is notably unsatisfactory. Industrial production, motivated by clearly secular commercial ends, has taken away from us both as producers and consumers, many of our most sustaining consolations. Studio production, motivated by "aesthetic" ends, also secular, has not been able to restore what has been taken away. A production aiming at use but ignoring beauty plus a production aiming at beauty

but ignoring use is no substitute for the craftsmanship of pre-industrial times in which use and beauty were achieved simultaneously.

And yet how can we even approach this problem if we cannot conceive or visualize the whole of which factory and studio are abnormal parts? How can we talk of something for which we have no word?

The Catholic Art Association does not hope to reform the productive world. Its members are, however, dedicated to the task of restoring the arts to Christ as far as they can *in themselves*. And for this it is obvious that an early step must be to understand the world as it exists today,

and in its relation to the past. In other words, we need a philosophy of art and a history of art. We need to know what art is and who we ourselves are. We need these far more than an aesthetic or any system of art appreciation.

We need first of all a word, and until a better word is offered than the word *art* in its inclusive, classical, and catholic meaning, we shall continue to use it, and to explain why we do so.

It seems better to restore a word which has been narrowed and corrupted than, by refusing to do this, to agree tacitly that the corruption is incurable.



The engraving above illustrates the problem discussed in this issue—that of the use of contemporary dress in the representation of sacred themes. Here an artist of the south of England portrays the shepherds hastening to the stable at Bethlehem as the modern counterparts of his own countryside.

BIGNESS, A MEDITATION

Thomas Phelan

BIGNESS suggests quantity. Greatness suggests quality. Bigness is accidental to a thing. Greatness is essential to a thing. Bigness is physical. Greatness is spiritual.

The Church, as Christ, is the greatest of all organisms and institutions. The Church has also a vocation to bigness. Christ said, "Go, therefore, make disciples of *all* nations."

The Church *qua* Church must be big. But what about the Church in Her parts? Do big dioceses or big parishes ever prosper Her greatness? Is greatness the result of bigness or in spite of bigness?

And what about churches? Are not big churches largely monuments? Do they foster the spirit of Christian community, Mystical Body of Christ? Is not the Gothic cathedral at once the symbol of the pinnacle of prosperity and the beginning of spiritual deterioration?

And big altars: do they not obscure their meaning as sacrificial block, community table? Isn't this meaning lost as a result of the intrusion of reredoses, statueniches, gradines and all such superfluous paraphernalia?

And do not big candlesticks and big chalices also tend to obscure the meanings of candles and cups? Usually the only small things are the priestly vestments. And does not their over-smallness also obscure their meanings? (Too small egg-cup chalices are just as ludicrous as big,

tall ones against which they are a reaction.)

Then we have big secondary altars and big shrines and big statues and big pulpits and big stations of the cross. Do not these distract from the focal point, the altar?

Bigness most often appears as tallness. Is it the monumental Gothic cathedral which has bred all this tallness? Did not the Gothic cathedral with its longness and narrowness also foster a great many other of our modern spiritual ills by taking the liturgy and its sense of community away from the people?

Is bigness a sign of a sterile faith? A proud faith that wants to express itself more than it wants to grow?

The theater, which exists to produce effects, uses bigness consistently. Instead of scaling props and voice and even face paint to the human body, the theater exaggerates. But what is legitimate for a spectacle is all wrong for a rite, where reality is the important thing, and not appearance. Are not the big church and the big altar and the big chalice and the big mitre the proper devices of the stage? Do they not seem right chiefly to those who regard divine worship as a performance to be seen instead of an awesome mystery in which to participate?

As Christian artists we have to consider this business of bigness.



HOW TO WEAR THE CLASSICAL CHASUBLE

Dom Samuel Stehman, O.S.B.

UNLIKE other varieties of the vestment, the classical chasuble has to be worn in a special way. It is not enough just to settle it on the shoulders. Since the garment covers the whole body, including the arms, it is obvious that these must be disencumbered. It is the freeing of the arms that causes the pattern of folds characteristic of this type of chasuble. Everything depends on disengaging the arms correctly, in a way that gives the garment the full beauty of its specific "hang", and at the same time gives the celebrant a reasonable freedom of action.

The illustrations show the stages in this movement. A few words of explanation may help.

First, put on the chasuble, pulling it a little backward but not enough to stretch the crosspiece at the neck opening. Make sure that the vertical orphrey is exactly centered in front. Let both arms drop at the sides. This stage is indispensable. To omit it damages the effectiveness of the action. (fig. 1)

Next, with elbows straight, slowly raise the arms, keeping them a little towards the back. The arms should be roughly at right angles to one another, repeating the right angle formed by the chasuble when laid out flat. (fig. 2)

Continue the action, lifting the arms slowly with slightly bent elbows. The chasuble begins to lift and to form folds. (fig. 3) Raise and lower the arms gently two or three times somewhat in the manner of a flying bird. This will cause the folds to slide together of their own accord

into the angle of the elbows, and will expose about four inches of the sleeves of the alb. (fig. 4) Join the hands.

During mass, the priest's gestures are of course limited to those enjoined by the rubrics. The very shape of the classical chasuble precludes exaggerated movements such as the wide stretching out of the arms either horizontally or vertically, and the lifting of the elbows, especially in genuflections. Instead, the vestment itself imposes the reserve that is required by the ceremonial. The most pronounced gestures of the mass are the elevations of host and chalice, and if these are made properly, they are perfectly adapted to this chasuble. The same is true of genuflections. If these are correctly made, the hands being placed on the altar and the elbows kept close to the sides, the chasuble falls gracefully into the beautiful pattern of folds shown in fig. 5. The annoying and graceless dragging which results when these restraints are not observed is shown in fig. 6.

If the chasuble tends to slip during mass, either on account of the nature of the fabric, or of the lining, or because of the gestures, it may be pushed back into the angles of the elbows. Such slipping is always from front to back rather than towards the hands, as is obvious on account of the conical shape. Therefore the folds must be gathered into the elbows as well as towards the front. Slip the hands under the edge of the garment, leaving the thumb on top. This makes it easy to lift the mass of the material and move it over the elbows towards the front.

It takes but a short while to learn to put on the chasuble properly, and once this is learned it will be found to move very little. Even when the hands are placed on the altar, its folds stay caught in the angle of the elbows, its edge resting on the sleeves of the alb.

Seen from the back, the chasuble sits higher or lower on the wearer's neck depending on the breadth of his shoulders. (If the shoulders of the cassock are padded it rises especially high and makes an awkward angle. The classical vestment presumes the absence of such artificialities.) The point of the cone—slightly modified, of course—comes just at the top of the back.

There are two ways of escaping the difficulty thus imposed, and the choice between them depends on how the amice is worn. Only one of these solutions, however, is a really satisfactory one, and that is with the amice pulled down like a cowl. This is the better solution aesthetically, for the amice so pulled down finishes off the top of the chasuble, and also because it is a return to the original meaning of the amice. (A former issue of *L'Ouvroir Liturgique* No. 20, 1954 was devoted to a description of the classical way of wearing the amice.)

All this shows how important it is that the classical chasuble be put on correctly. What happens if it is not? If you neglect the three gestures we have described, and free your arms as is possible with a chasuble of the "gothic" type, the garment lifts up a great deal too much, and in front only. (fig. 7) In front you have a sort of half-chasuble (fig. 8), and from behind the effect is that of a vertically falling cope. (fig. 9)

And finally, as to size. The chasuble shown in the illustrations (cut from the

pattern given in *L'Ouvroir Liturgique* No. 26 and No. 27, 1956) is too large for priests of small stature only if wrongly worn. Well draped and straight, it lifts up enough to be adapted to all figures. The priest who appears in the illustrations is five feet eight inches in height.

The custom of wearing the amice inside is so well established that we can hardly hope to change it before the general adoption of the classical chasuble. So, for the priests who will continue to fold the amice around the neck the solution is to turn down the top of the chasuble itself.

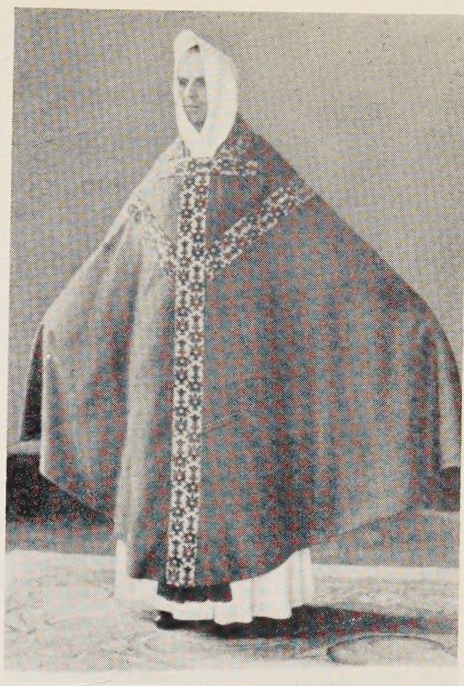


For this it is best to make use of the assistance of another person. The band that surrounds the neck opening makes this easy. The folding over of this band gives a finished appearance to the chasuble with no trouble. (fig. 10) This band takes somewhat the place of the apparels with which the folded over amice may be ornamented.

One last piece of advice. It is most important that the alb should reach down as far as possible. The classical chasuble loses much of its dignity when worn with a short alb. To be exact, the bottom of the alb should just brush the insteps.



1.



2.



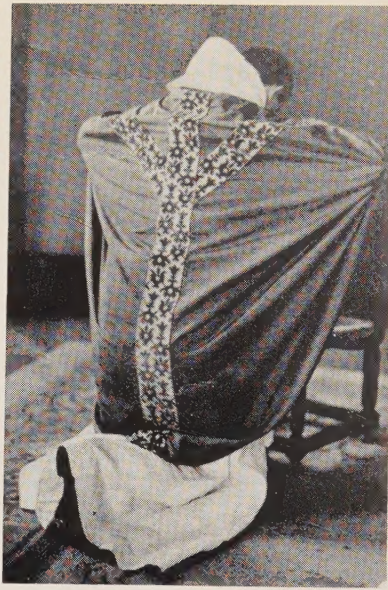
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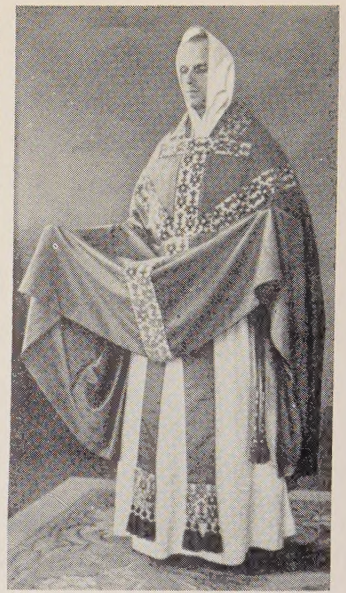
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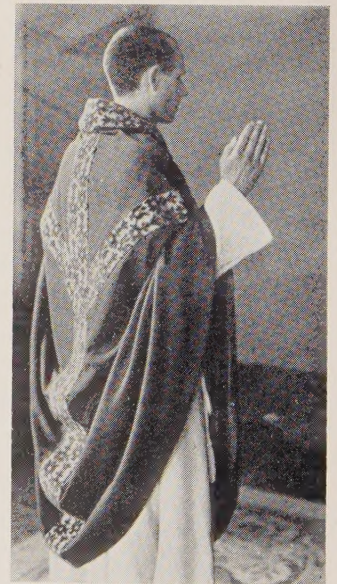
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8.



9.



10.



CHRIST TEACHING

Sister Mary of the Compassion, O.P.

3 x 4 feet

Courtesy of Msgr. J. Dougherty, Darlington Seminary, N. J.

In the following pages we print the replies of various artists who were asked to comment on the following questions.

"We are all aware that the dress and surroundings of ancient and foreign peoples were different in appearance from our own, and that much is now known about what that appearance was. Is there any valid reason why artists with such information at their disposal should follow the medieval custom of representing Christ and the saints in the dress of our own day?"

"The people who followed this anachronistic custom were people quite ignorant of history, geography, and cultural distinctions. That is quite true. But this ignorance was not their only or best reason for using temporary dress. Is there not a valid excuse for artists aware of this more important reason to be guided by it, as were the ancients?"



PRESENTATION IN THE TEMPLE

Lauren Ford

Courtesy of Mrs. Geoffrey Stone

5 x 7 in

MODERN DRESS IN SACRED REPRESENTATIONS A SYMPOSIUM

In the following discussion of modern dress in religious representations there seems at first sight most violent disagreement. One contributor states that "we must express religious truths in contemporary terms; we must use things proper to our own age." Another begins with an equal directness "Modern dress does not lend itself to sculpture at all. The reason is quite obvious." But both of these quotations removed from their contexts, and we find both extremes considerably qualified even in these most contradictory essays. The majority of the writers hold that there is a middle way. "The question you ask is about ways of clothing the Gospel figures—the archeological and the up-to-date. But there is this third way—ideal or imaginary way. This is difficult for us because we have so little on which to feed our imagination. However, for most of us it may be the best way." It would seem to be of considerable interest that artists whose work is so different, and who approach the problem from such different standpoints, are in such general agreement.



THE subject on which you are planning your symposium is one that interests me. I have always been asked why I dress my Holy people in local clothes and place them in familiar surroundings. I have several reasons—

I place myself with the ignorant, for I am not acquainted with the data on dress and architecture of the period in question. And should I find the interest to do such study, the difference in appearance would make it too difficult for me to realize warm and living representations, and the pictures would look documentary.

For an example of this: I am looking at the barn out of my window as I write. That barn has a manger. Sheep are about to be called into it. When my granddaughter comes in from helping with the milking, she will nurse the baby. These things are familiar and therefore, I am able as well as I can to bring them to my memory and to transfer them through line and colour from the natural to the supernatural.

When I think of the events which surround the life of Our Lord and Our Lady, of the people in their lives, I must place them in known surroundings, as it is my personal need to share my emotion. Seeing, for instance, the closed door of a barn in Advent, one has the feeling of a closed door, a feeling of deprivation but also of anticipation. At Christmas the door is opened and the light is there and radiates. As this event recurs each year, one is not trying to depict a thing of particular past. It is an attempt to express in one's known idiom something which is eternal.

Lauren Ford

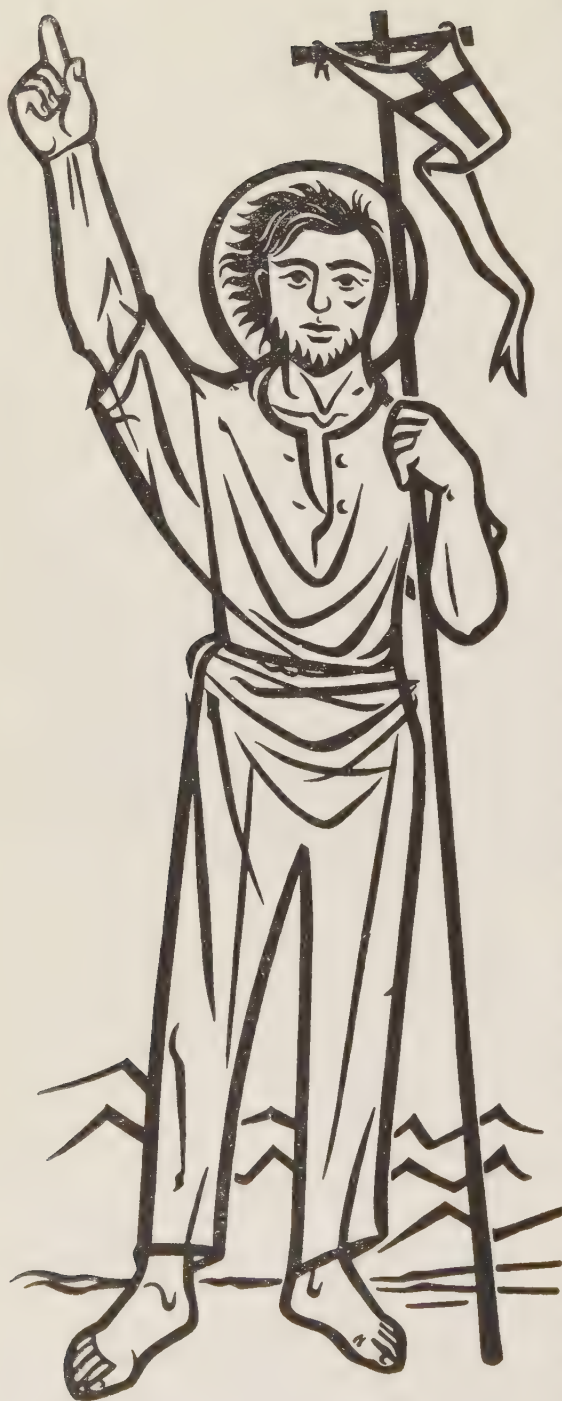
UP TO the Renaissance, events in the Old and New Testament were conceived as happening in the artist's own environment. Flemish artists, for example, used the Flemish landscape as the background for scenes of the Passion and Crucifixion, even though they well knew from the Crusades and travelers that such backgrounds bore no resemblance to the physical Holy Land. The pre-Renaissance artists in Italy similarly painted sacred subjects in terms familiar to Italian eyes.

I suggest, therefore, that a basic principle of religious art is that we must express religious truths in contemporary terms; we must use the things proper to our own age. God chose to call us into existence in this age rather than another.

We cannot go back to any other age for a contemporary expression of Christ in art, not even to those earlier inspirations which were authentic, which were truly peaks in the history of religious art. We may learn much from the *manner of operation* of those authentic artists; we may not imitate the *external expression* of those artists who were producing religious art well ordered to their time.

Nor ought we to clothe Christ in the garb of biblical Palestine. Religion is not a masquerade nor a costume party. The Gospel tells us nothing of clothing styles. We translate the Bible into the language of those who are to use it—verbal language as well as visual-artistic language. Should we all learn Hebrew and Greek because those were the original languages of the Bible? In order to understand Christ's teachings, must we all learn Aramaic because He used that language?

The function of the religious artist of every age is to state the eternal truths of Christianity in new, fresh, acceptable terms accommodated to the true devotional needs of his particular audience.



There is nothing to prevent religious artists from parting company with the sentimental abominations now prevalent in religious art. Images of the effeminate Christ confront us everywhere; in homes, convents, and churches. This is a serious problem demanding full and immediate attention. One of the first duties of Catholic artists is to restore to Christ His Manhood which has been stripped from Him in recent centuries.

In the case of the effeminate Christ inflicted upon the faithful, it is necessary to go for a time to a clearly masculine ideal until that wretched error is buried. In our time, one sign of manhood is trousers which, as garb for Christ, are a useful artistic device in the needful masculine-restoration process now demanded.

In expressing Christ in contemporary visual language, I do not mean to imply that in the matter of clothes, for instance, we should strive for the latest "fashion". To put Christ in a Brooks Brothers suit would be to return to that error of over-emphasis on the details of the clothes at the expense of the sacred Person. The clothes given to Christ should be neither too old nor too new. They should be a general type, acceptable to our time, to indicate that its Wearer is living among us, that He is a partner to our secrets, sorrows and joys; that He is one to Whom we can go with full confidence in the knowledge that He is sharing our lot.

There is no universal "Catholic style" in art. That is to say, there is no one permanent artistic expression of Christ, frozen for all time. Each piece of good Catholic art is a unique expression uttered by the Mystical Body, an expression most fitting for the time and place where it occurs.

Edward M. Catich

THE QUESTION of the artist being under obligation to employ a particular method in his making (and thinking) of sacred representations is too reminiscent of academicism for comfort. That there should be valid or invalid reasons and excuses for the artist in connection with the clothing of the figures in religious art would seem to deprive the artist of much of his personal choice in the matter.

To decide between an archeological or an anachronistic approach to the problem of contemporary religious art seems like a rather superficial debate in view of the more vital issues involved. Both of these extremes, however, are so redolent of particular periods of time that they probably should be used only to emphasize certain rather special points. Otherwise, they appear either as nonsensically "outlandish", or as shallow confusions of history and mystery. Actually, it is more a question of forms than of fashions.

The primary task of the Christian artist today, as always, remains to bring before contemporary eyes the wondrous works of God in all their timeless significance. If modern "costuming" assists in this task, the artist is free to employ it; the same applies to archeological costuming. A laborious archeological reconstruction, however, seldom has life, and limits the full significance of the Gospel message.

The anachronism of the modern artist is a contrived, conscious process, whereas with the artist of the Middle Ages, it was due to an ingenuousness that was natural and spontaneous. Even then, the figures of Christ, the Apostles, and to a certain

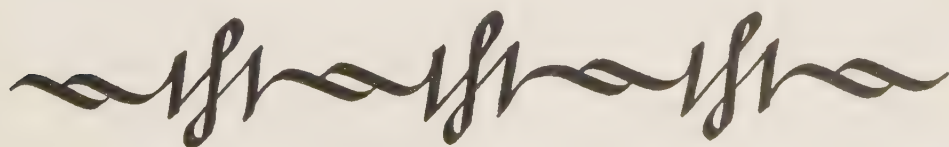
extent, the Blessed Virgin, escaped the fickleness of fashion, retaining a dignity and eternal character in their majestic robes of antiquity.

Certain modern artists have used contemporary dress in their religious pictures with some success, but it is not a guaranteed "formula", and always depends upon other factors for its quality.

Actually, it is not the fact of the figures being in their contemporary dress that makes the medieval art alive to us today, when medieval dress is not our own, but rather the balancing of a living faith with the powers of imagination and sensibility native to the medieval artist. Père Couturier often said that Christians who are really alive will always be able to invent an art which is really alive; he also added that the forms would be unpredictable.

This life of the Spirit will be expressed visually in the life inherent in the work itself. It will appear contemporary and vital to us, not because of a style of clothing, but more by the manner in which the forms are treated. The desired immediacy and realness in Christian art is not directly pursued, not accomplished by any given formula, neither by historicity nor modern dress. The artist who is allowed to combine freely the aspirations of a renewed Christianity with the most vital tendencies in art today is most likely to produce an art capable of representing the immediacy of the Messianic world which the Gospel bids us enter.

Celia T. Hubbard





THE purpose of Sacred Art is the raising of the mind to eternal truths and the giving of assistance in the life of prayer. The subject matter is taken from revelation and from the unfolding of the sacred drama of Christ and His Mystical Body.

A sacred image, as such, is not so much an illustration of the accidental facts of history as it is an aid to the contemplation of divine essentials.

Consequently it has always appeared to me that sacred art should have a timeless quality about it, and to achieve this I have adopted a type of dress that is for all time, a basic dress which seems always to have been used: the tunic, the mantle, the hood and the veil.

The use of "correct" historical costume tends to lead the artist to the illustrative attitude and to concentrating on the accidental trappings of the event, rather than on the various essentials, formal and material, of his problem.

On the other hand, it is possible to use the facts of historical costume and incorporate them as much *as is needful* in the expression of an idea, and the essence of the work, abstracting from their particularity. In other words, to use them as an artist and not as an antiquary—in the way of a Piero della Francesca or an Angelico and not in the way of a Tissot.

There are two points I would like to make about contemporary dress. First, to the majority of onlookers, who have little cultural or historical background, historical costume can be strange and disturb the mind by exciting it to curiosity about the accidentals. It can seem ludicrous when the "historical costume" is only a few generations back. Modern dress will soon be "historical" dress in this sense.

Secondly, present day dress is ugly, extremely unfunctional and limited in its possibilities as a material for composition. The plasticity of the basic dress that I have mentioned allows me rhythms with which it is possible to express shades of meaning and emotion that would be quite impossible were I to confine myself to the limited possibilities and rigidity of modern dress.

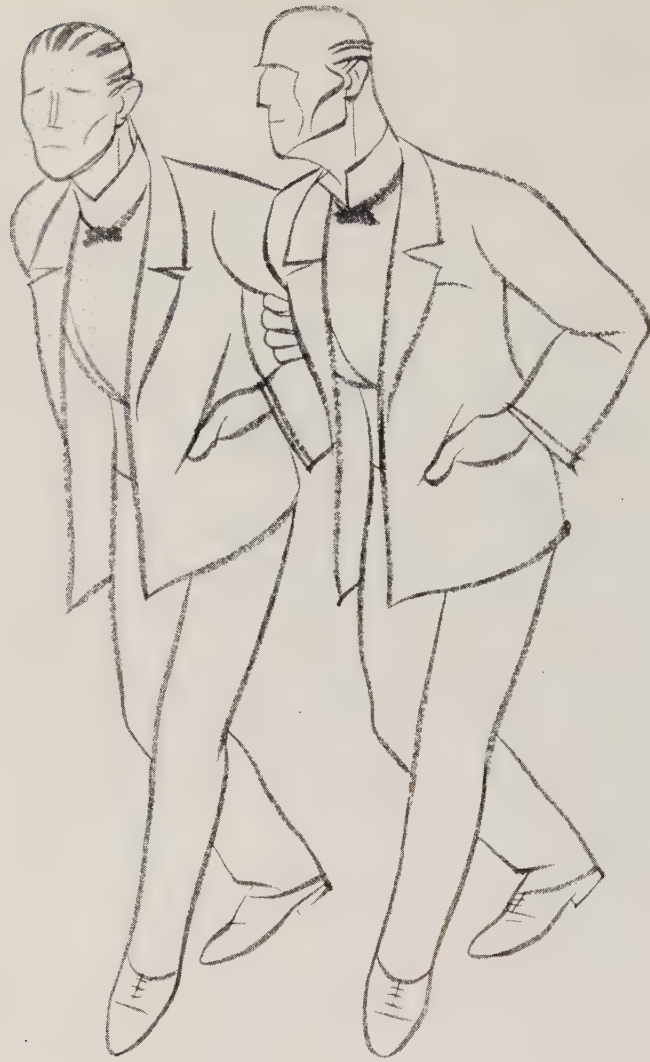
Sister Mary of the Compassion, O.P.

FROM the point of view of the Sculptor, clothing or drapery is rather incidental to the more vital organic qualities of true sculptural form. Modern dress does not lend itself to sculpture at all. The reason is quite obvious. The "fashion" decrees of Paris, Rome, New York, or California are strictly commercial. It simply is not good business to create a timeless style in dress or to let it evolve for reasons of comfort or modesty, or grace. Modern dress is of the moment—or specifically for the season, with new collections shown in the Fall and Spring. To keep the public buying, hems advance or retreat a few inches. Because of the constant change in style modern clothes are dated and we can laugh at the silliness of the clothing of the 1920's, 1930's, the "long look" of the 1940's, and the "casual look" of the 1950's. If we are striving for a hieratic quality in religious art, modern dress expresses none of this quality simply because by its very nature it does not possess a timeless quality. Imagine carving in stone a sculpture of Christ dressed in loafers and slacks. The idea becomes ludicrous indeed. It is not the inability or wish to see "Christ in us" that makes it so, but because *artistically* (and that is what we are concerned with—art) the shapes of these two articles of clothing have no significance.



And the son said unto him, Father, I
have sinned against heaven, and in thy sight,
and am no more worthy to be called thy son.

*No modern artist has been more successful in the handling of contemporary dress in the portrayal of sacred themes than the late Thomas Derrick of England. The drawing reproduced above and the three following were made for his book *The Prodigal Son and Other Parables*, published in 1931 by Basil Blackwell of Oxford.*



For this my son was dead, and is alive again;
he was lost, and is found.

In The Prodigal Son Derrick's drawings were reproduced in line cut, and necessarily lost a great deal of their sensitive quality. They are reproduced here for the first time in half-tone.



Two men went up into the temple to pray;
the one a Pharisee,

A notice of Thomas Derrick's life and work appeared in the Easter 1955 issue of The Catholic Art Quarterly (Volume XVIII, No. 2 p. 37). Much of his "artistic force is due to his use of the ancient convention which consists in dressing up the ageless theme in the trappings of the freshly experienced present moment. Nothing is duller than an artist's inaccurate speculations as to the mores of a time he never lived in and cannot know."



Derrick was a satirist, severely critical of many aspects of the contemporary scene, but unlike most satirists he was not bitter, and always was able to see the good in any situation. His friend G. K. Chesterton once said that nothing and nobody can be reformed unless the would-be reformer already loves it in its unreformed state. The reformer motivated by contempt or hatred cannot possibly achieve any lasting good. Derrick was fond of ordinary people and ordinary things, and had the child's or poet's eye for seeing excellence in places where most of us would not look for it.

We see this clearly in his treatment of modern dress. He would have been the last to deny that many of our typically modern garments are ugly, but while he wished that contemporary apparel could have more dignity, he was vividly conscious of whatever dignity it already had, and when, as here, he is dealing with heavenly themes, he is able to show us that dignity.

One has only to examine our advertising vocabulary in regard to modern dress to suspect why it is not worthy of the artist's serious consideration in religious expression. I quote from the morning paper: "*Pretty* sophisticated"—"the new, fresh and feminine *prettiness* that's so artfully alluring", "*Our White Sissy Blouse*", "*Magic in the underworld*." "Cut a *Pretty* Holiday figure in the original Foundation." "Consider the case of the Christmas tree,—no matter how *pretty* its decoration, it totters ignobly without a good foundation." The poverty of modern dress is betrayed by its imitative tendency. Now it is the "Empire Line". Exploiting the news of the moment one store is advertising the "Suez hat". Another proclaims "one elegant shoe—prettily tapered and square-throated, reminiscent of the ultra-feminine apparel circa 1918".

The word "pretty" is the clue to the whole question of suitability of modern dress for religious art. By definition it is a superficial quality and has no antonym. This is the word used most frequently by the fashion industry to describe its products. The word "beautiful" has philosophical implications and its antonym is "ugly".

The consideration of type of dress used in contemporary religious art cannot be isolated or prescribed as a separate element. The problem of contemporary religious sculpture is the ability of the artist to create a work in which the sculptural idea, form and technical means are never separated, and in which a hieratic quality is expressed. I do not think that the mode of dress, *per se*, has ever been a criterion in evaluating a great work of art, but I do believe that of all periods in history modern dress is the least suitable for expressing artistic ideas.

Clare Fontanini



SHOULD Our Divine Saviour Jesus Christ, the Blessed Lady and the Saints, be portrayed in modern dress? The three factors of truth, tradition and taste; say no. Would a painting of Christ in modern dress inspire more devotion? No, for the distracting innovation of modern dress would place too much attention on the physical. A painting of Christ should remind us of His Divinity.

I think the idea of Christ in modern dress is irreverent chiefly because Christ is not walking physically among us now. The priceless treasure of the Divinity of Jesus Christ is perpetuated in His Holy Catholic Church. What could be more powerful than Daily Mass to remind us of the Divine Presence . . . that Christ is with us today?

A respect for tradition is a very good thing. The religious artist is not concerned with interesting the public by originality. This attitude in no way limits the artist. Think of the Painters of the Russian icon. They had definite rules on composition and style (the reason being to stress the spiritual) yet within these boundaries they were able, through the inspiration of the Holy Ghost to create icons each different, and distinctive. It is more than possible, with the technical skill and freedom of the modern artist to portray Christ with reverence, beauty and simplicity.

The third factor, taste, is an aesthetic consideration. The painters of the Middle Ages and the Renaissance depicted Christ in a beautiful way. Their presentation was good because, though they showed Christ in the dress of their times; the clothes of that period were of the flowing-robe style; and therefore not too different from the garments worn during the time of Christ's Life on earth. The simplicity and modesty of the dress of the time of Our Lord is very

beautiful. Our Lady wore a mantle; our nuns wear a long habit—the reason is obvious. And then too we should remember that a good part of the world's population still wears flowing robes.

When an artist represents Christ it is essential that he believe that we serve the Faith through the purpose of art—which is to glorify God. The artist must remember that Truth, Goodness and Beauty are inseparable.

Catherine Tolstoy Arapoff

YOU ASK what I think about representing the Gospel characters in the dress of our own time and you speak of this as the "Mediaeval custom". But I don't think this was the Mediaeval custom and I don't think Mediaeval folk were, as you say, "ignorant of history, geography and cultural distinction". From all parts of Europe they found their way to the Holy Land and home again. It was Renaissance artists who set the Gospel scenes in Nuremberg or Venice, doing it as a deliberate stunt.

Mediaeval figures are arrayed in ideal drapery. It is a free rendering of traditional garments—tunic, cloak, and toga. Women wear veils. Kings wear crowns, even in bed.

In early work the drapery shows the figures as it would in a wind. It flows and flutters to show movement and to fill space. After the 12th century it tends to sag as though hung out to dry. At the end of the Middle Ages we see the beginnings of naturalism and the influence of the mystery plays.

If anyone maintains that the drapery in the pictures represents the costume of the period in which they were painted, let him maintain that the buildings and trees and flowers were what the painters saw around them. We have the same trees

BRIEFLY: although I do not subscribe to depicting Christ in "drainpipes" and a soft cap, I would not delve into styles and fashions of Palestine during his time. Style and fashion are utterly transitory. Bodies must be clothed in simplest tunics which will best express the character of the person clothed. Heavenly beings shown by the ripple of a fresh wind through their garments. Saints shown in tunics, calm and unmoved.

David John

and flowers today, and some of the same buildings, so we can see how freely the artists improvised.

The question you ask is about two ways of clothing the Gospel figures—the archeological and the up-to-date. But there is this third way—the ideal or imaginary way—which has been used from the early Middle Ages until our own time. Each way seems to me good, but each has its difficulties.

To visualise the Holy Land of our Lord's time one must do a lot of research—and then a lot of guess work. If we have any knowledge of Palestine in the first century, by all means let us use it. But let us not be ashamed of ignorance or of anachronisms. Our concern is with worship, with narration, and with making pictures.

Giving the Gospel characters modern dress and surroundings has the immense advantage of bringing the events near to us. It also allows us to design with familiar material.

Unfortunately there are three impediments. Firstly, our clothes and surroundings are vilely inappropriate as trappings of beings created by God. They are not the products of good sense or good intention. They are thrust upon us by our commercial system.

Secondly, the commercial system ensures that fashions shall change. A picture with contemporary clothes soon becomes a ridiculous period-piece. Renaissance holy pictures with Renaissance costume were up-to-date, and that is why they are out-of-date. A Mediaeval King Herod in a nondescript robe and crown is still valid. A Renaissance Herod in the clothes of Henry VIII looks silly. What of a King Herod feasting in modern evening dress?



NCE a friend told me of a conversation with D. H. Lawrence concerning his translation into English of Giovanni Verga's *Little Novels of Sicily*.

The talk turned on the problem of translating dialect, and this problem seems to me quite similar in its essentials to that of dress in sacred representations.

Take the case mentioned above, of a book written in Italian and being turned into English. In the first pages there appears a Sicilian peasant whose speech is no closer to literary Italian than is a Yorkshire farmer's to written English. To show the kind of person he is, it would seem simple enough to transpose his quaint dialect, not into Cockney, for that is the language of a city dweller, but into an equivalent English country talk.

To this, however, Lawrence justly objected that from the English farmer's mode of expression would ring inevitable overtones of a landscape, people and customs radically different from those of rocky Sicily. Customs, valid in Sicilian terms, would seem absurd—literally outlandish—twisted into the sounds of a British way of life.

The opposite recourse would be to forget the Yorkshire yeoman and take instead a real Sicilian, complete with his own native lore, but transplanted to English-

Thirdly, a modern setting distorts history by squeezing events into social and economic systems totally different from those in which they took place.

That leaves the free or ideal way of representation. This is difficult for us because we have so little on which to feed our imaginations. However, for most of us it may be the best way.

Philip Haggren

speaking soil, and then simply reproduce his immigrant's piquant lingo. But here again, in this boldly wrought Italianate-English something would ring false. The overtones would still not be of Sicily herself but perhaps of a fruit stall on Third Avenue, tended, not by a peasant with his famished donkey, but by a naturalized Italian-American arguing about the Brooklyn Dodgers.

Lawrence's advice to the translator was therefore to eschew both over-simple solutions and make it his duty instead to *create* a dialect, to compose one, coined of English words but with a Sicilian personality. If you re-read Verga's *Little Novels*, notice how delicately the translator succeeded in picturing Sicily with all conditions of men and beasts, her inhabitants. The English-speaking reader, carried by effortless words of his own tongue, hears them familiar in a distant land, and at last, closes the book to discover that, in and through his own language, he himself has become a Sicilian.

This sort of reverant artistry is needed to translate the scriptures and the lives of the saints effectively into the language of today. Sacred images also are a sort of translation. They too must be presented in the language of today if they are to move us. But at the same time, they must be true to the sacred personality or the movement can lead us nowhere.

This fact was illustrated to me at the 1954 C. A. A. Workshop at Catholic University. In one of the Seminars the question we are now discussing, of showing Bible subjects in modern clothes, had come up. Sr. Joanne, the Directress, had even suggested to Miss Sara O'Boyle, one of the participants, that she try it out herself as an experiment. Inspired therefore by Lauren Ford's gentle paintings of sacred narratives in nineteenth century Connecticut, the student had produced a sketch of the Visitation, (above, page opposite) but the whole Seminar were bewildered at the result. Something seemed to have gone wrong with the 1954 clothes.

Sure enough, Elizabeth might be identified with the old lady peeling apples on her porch, but it looked for all the world as though she were being visited by a modish county nurse or social worker, not by her young cousin Mary. Although she wore nylons and had high heels herself, the student groaned at the thought of painting them on our Lady. To avoid this incongruity, she suggested doing the sketch over and hiding Mary's legs behind a bush or a potted plant.

Called in consultation by the Directress, I could somehow not approve of this stratagem. Behind the camouflage, it seemed to me, the onlooker would still logically reconstruct the whole. There should never be reason to evade a situation if it is a right one. But was this particular one right? Why emphasize what is merely passing fashion? How would it be to show, of today's clothes, only those which are more universal and timeless? What would Mary wear today, were she walking through the hill country? How would she greet her elderly cousin?

Spurred by the discussion, the student set forth to try her art again, and soon surprised everyone with a lovely picture of the Magnificat (below, opposite). Joy

and love breathe in her figure of Mary as a young girl. One is not particularly aware of the plain moccasins. The skirt and scarf are unobtrusively worn as befits Mary's simplicity. What strikes one instead is the breath of the Spirit (even the skirts are blowing in the wind), and the loving and respectful moment of recognition between the two women standing in a circle of light. Here are figures as familiar, as American, as ourselves. To us they seem neither archaic nor foreign. They are close to us, but by their spirit we are moved into the presence of a timeless mystery. Neither sketch is the work of a master, but one is on the right track; the other not.

To conclude, let me say that in many respects the iconographer's problems seem similar to the translator's. A literal transfer of long-ago scenes into local, contemporary setting or language may seem simple to the layman. It is not simple. In fact the absurdities to which it can lead are a demonstration of how "the letter kills." Only a spirit of undaunted naïveté has ever dared to attempt it and succeeded in making the anachronisms tolerable. Instead, as it falls upon the translator not to equate one way of speech with another but to create a dialect in the language of his readers, so it also behooves the iconographer not merely to transpose a foreign setting into a local one but to create an imaginary setting that is an intimate blend of the remote with the present, the foreign with the familiar, the different with the like. To decide upon each of the particular details of his setting, to make them suitable, related, coherent, he must be guided by his own artistic judgment or taste. It is herein—more even than in blending tones, shapes or colors—that resides his artistic skill.

Adé de Bethune





Woodcut made for Sebastian Brandt's *Vergil*, published in Strasburg in 1502. Dress, architecture, and customs are those of the late Middle Ages. As Mr. Hagreen says, the king wears his crown even in bed.

Whether or not such simple anachronism is desirable today, it is theoretically defensible. The process of art consists in design and execution, i.e. in the development of a formal cause and its imposition on the chosen material. Formal causes are original not when their basic idea is novel, but when they are freshly experienced in the artist's imagination. If the pictorial material in which the idea is clothed is drawn from what the artist's eyes see we get this type of anachronism. Whether or not a representation is anachronistic has little if anything to do with whether it is good or bad.

WILLIAM MORRIS



It is a strange fact that some of the most important figures in the slow process of the restoration of the arts to Christ have been men who were not themselves believers. Of these leaders surely William Morris was one of the greatest. The apparent anomaly is explained by the truth that the arts must be normal before they can be Christian, as the continual failures of those who try to "baptize" productive procedures essentially secular (whether commercial or aesthetic) abundantly prove.

Concerning Morris, Philip Hagreen once wrote, "I had the privilege of spending many months in a house full of his work and can only see him as our greatest creative artist since Blake. While others—even Ruskin—were noticing the mist in the trees and the light on the sheep, he saw the trees and the sheep, saw how good they were to see and good to use. He saw

how the wood should be cut and the mutton cooked and the wool dyed and woven. It has been said of Napoleon that he was as great as a man can be without virtue. Might it not be said of Morris that he was as wise as a man can be without the faith?"

All those of us who feel the hugeness of our debt to Morris will be glad to hear that a society has recently been founded in England the purpose of which is to make his ideas and his work better known. This the William Morris Society hopes to achieve by means of lectures, exhibitions, publications, and by the seeking out and preservation of surviving examples of his work. In the case of the famous wallpapers, of which one is reproduced on the page overleaf, the Society hopes to make these once more available to the buying public. The Secretary, Mr. Graeme Shankland, 35 Christchurch Hill, London, N.W. 3, will be glad to hear from anyone interested in the new society.





THE CATHOLIC ART ASSOCIATION AWARD



MUCH OF the work of our Association necessarily consists in the formulation of basic principles for the guidance of all those of us who would seriously return the arts of man to man's Creator. This is as it should be, but we often weary of definitions and wish that we could see the results of these principles in operation, right here in our own modern world. It would be encouraging to know that our ideals are not altogether unattainable, and that a few artists at least have made notable progress towards attaining them.

Such thoughts have perhaps been partly responsible for recurrent demands for an official award of some kind, by which our Association could honor artists whose work seems especially noteworthy or even exemplary. At various times there have been requests for the establishment of such an award, and for the making of a medal which should materialize it.

On October 13th, 1956 at the Officers' Meeting which was held at Chillum, Maryland, Father Phelan appointed a committee to discuss the advisability of setting up such an award, and if a favorable decision were reached, to recommend appropriate action. This committee consisted in Mr. Graham Carey, Father Emeric, O.S.B., Sister M. Jeanne, O.S.F., Father Phelan (ex officio), and Mother Elizabeth White, R.S.C.J., with Father Emeric as chairman.

This committee unanimously reported in favor of the establishment of the award. Mr. Carey was appointed to design the medal, and, if his design were accepted, to make the dies. His design has since been approved and drawings showing it are here reproduced. The work of die sinking has not yet been completed.

The obverse of the medal bears in the center the Greek letters Iota and Chi superimposed on one another. Between the arms of the six-rayed star so formed are the words *Ho Soter*. The monogram is thus to be read *Jesus Christ the Savior*. Around it is the name of the Association granting the award.

The reverse has a similar arrangement. In the center is a cross surrounded by four stars, which represent—it is a long story but they do represent—the four Evangelists shedding light on the fact of our Redemption, or the four Living Creatures of the Apocalypse standing about the throne of the Slain Lamb. Around this is St. Thomas' definition of Art, in its briefest form.

It is planned to award this medal for the first time at the National Convention at Yankton, South Dakota next August. The name of the recipient has not yet been made public.

BOOK REVIEW

MISSEL DE FRERE YVES

Paris: Labergerie, 1956

This Mass book is intended for children aged 7 to 12. It appears in a series in which it is flanked by a volume for children 4 to 8, *Missel de Frère Jacques*, and another for those from 11 to 15, *Missel des Dimanches et Fêtes*. The progression embodied in the three is meant to prepare youthful readers for a specified daily missal for adults (d'Hautecombe). Intensive study of the pedagogic needs of children has gone into the present work. The book is of some 250 pages and measures 5" x 6 $\frac{3}{8}$ " x $\frac{5}{8}$ ". The copy available to the reviewer is bound in maroon imitation leather embossed with a gold title (binding) and circular conventional device (cover). A polychromatic dust jacket shows Christ haloed and in flowing garments embracing two children under His left arm while with His right He points to three bare crosses on the foreshortened horizon. The drawings are such as a child might make: elliptical faces, fixed stares, and all the feet hooked canes at right angles pointed in the same direction.

The book's use of color is one of its chief features. It is a veritable flower bed in the hand. Reds, dark greens, blues and saffron yellows abound. The printed text uses blue for such little Latin as appears (the dialogue portions of the ordinary), red for directions and page headings, and green for the large-type text which includes the Canon and other ordinary parts, and introductions to the prayer only (*oratio*) of some two dozen feasts of obligation, of apostles and French saints.

A certain boldness marks the whole undertaking. The authors seem entirely at pains to please small children and not especially concerned with the reactions of

adults. In their use of sketches like those of a second-grader they risk the charge of an affected primitivism or "artiness". It takes courage to withstand this unenlightened adult comment. Since grown-ups are the purchasers of children's books, the team of priests and laymen (seven are named) which produced the missal has asked Father Jean Morel, Superior of the Seminary of *la Mission de France*, to write two paragraphs of introduction to parents and teachers. In obliging he says that children will instinctively begin with the pictures in the Missal and make their way to God by a series of "Whys?" Unless the adult is able to awaken in them a sense of the Lord's presence, taking his lead from sketch or prayer or commentary, the book's purpose will be defeated. For this awakening to happen it is required that the adult see the illustrations with an entirely new eye and read the text with a fresh heart. "Rational explanations would be harmful here, like a scalpel put to a flower." Since the Lord himself makes us new by his Holy Spirit, says Fr. Morel, the adult user of the book can employ it profitably only if he begs the Lord to render him child-like, for the Lord is to be discovered best with the wonder-filled eyes of the child.

Perhaps the strongest feature of the text is its intention to convey meaning to the child at whatever cost. Brevity is the more usual price. The prayer of the day for the Sunday after Christmas is reduced to, "Lord, you are good, direct our lives," and the epistle of the twelfth Sunday after Pentecost, "Brothers, the face of Moses dazzled those who looked upon it: now Moses was a priest of the Jewish religion. In our religion, how much more dazzling must the brightness of the priest be to us." The latter is a rendition of the early third chapter of II Corinthians where Paul speaks of the Law as a "sentence of death" which was transmitted in splendor, and asks rhetorically how much more resplend-

ent must be the promulgation of the permanent "dispensation of the spirit." One wonders how the distinction between the two covenants could be more successfully made to the ten year-old.

The gospels run slightly longer, that is up to ten or fifteen lines. Whenever it is possible the gospel words will be retained, but not always. Thus in the raising of the daughter of Jairus (23rd Sunday after Pentecost) the woman with the issue of blood is omitted entirely and so is the detail of the mourners' flutes. One is led to conclude that the totally unfamiliar is not welcome in these pages. At any rate, the Good Samaritan is shown carrying the half-dead Jew toward one of two parked autos, while highway markers familiar to all kilometer decipherers in modern France indicate the Jericho road.

When an absolute minimum of words is still not trusted to bear the burden of some idea a brief explanation will follow. Thus after the gospel of the 6th Sunday after Epiphany the Church is identified as a mustard seed in its beginnings but now extended everywhere, and as transforming the whole world just as yeast succeeds in raising the entire dough. St. Paul's good wishes expressed to his recent converts (I Thess. 1, 2-10) in the same Mass are likewise identified afterwards in one sentence. But generally the text stands alone, totally comprehensible in itself and able to be read and assimilated by the child in his relatively briefer reading time: "Lord, help us to say and do what pleases you" (prayer, same Sunday); or from the epistle of the 5th Sunday after Epiphany (Col. 3, 12-17): "My brothers, be good and patient and kind."

The full-page illustrations are numerous and so are the tiny sketches, many of them highly allusive. Adam and Eve come from the garden clutching their heads and aching tummies, a whole theology of pain written on their faces. King Herod's ennu

is supreme as he sits cross-legged on his throne receiving the magi. A literally scarlet sinner enters the confessional saying, "Wash me, Father," and emerges with his prayer, "that I may be whiter than snow" visibly answered.



A mother has written the reviewer on the very day he writes that her eight year-old was made to learn at school the prayer after the Regina Coeli: forty-three words without a period, including "vouchsafed" and "Intercession". "One wonders what is gained besides tears and frustration," she asks. The French have answered this question with a marriage of wit and beauty—one highly approved by the half-dozen children the reviewer consulted, except for one blasé female (aged eight) who giggled and called the sketches "funny". The others recognized that something had been done for them.

The art work is done by the atelier *du Coeur-Meurtry*, engravings by *les Etablissements Lagrus*, and printing by the monastery press of *La Pierre-Qui-Vire* and *l'Imprimerie Laboreur et Cie* of Paris.

Gerard S. Sloyan

THE PRESIDENT'S NOTES

You will find the program of our 1957 National Convention below. It should be an important convention since we are to discuss why we must and how we can teach our scholastic-traditional philosophy of art. The theme which is given as "Sacred Art in a Secular World" might also be stated "How to Educate Ourselves and Others *Out* of Secularism in Art" or "How to Put Our Constitution to Work." We hope you will make every effort to participate. Travel information, additional convention information and registration forms should be in your hands soon. Make your reservations as soon as possible. We hope to have the opportunity of renewing acquaintances and meeting many members for the first time at Mount Marty College, Yankton, South Dakota on August 15, 16, and 17.

If you are looking for the stimulation of a convention-vacation, the Liturgical Week will follow at St. John's Abbey, Collegeville, Minnesota on August 19 - 22. Then a quick swing southward will bring you to the Christian Family Movement Annual Convention which opens on August 23 at Notre Dame University in South Bend, Indiana.

Elsewhere in this *Pentecost Quarterly* you will find a drawing and explanation of the gold medal which The Catholic Art Association will award for the first time at the Mount Marty Convention. For the present the award committee has chosen to call the medal "The Catholic Art Association Gold Medal." The medal may be awarded annually, though it need not be, to one whose artistic achievement or contribution to the philosophy of art is the result of following the perennial principles of normal Christian art, as de-

scribed in our Constitution and in the directives of the Church. The recipient of the award may be a citizen of the United States or of any foreign land. The award may be given posthumously to an artist recently deceased. The recipient need not be a Catholic. The only persons not eligible for the award are past or present officers of the Association. The recipient is to be chosen by a committee appointed by the president.

Word comes of the opening of Stoneyhurst Institute of Art at Woodbury, Connecticut. The purpose of the Institute is to provide "adequate professional training of students interested in ecclesiastical art." Stoneyhurst is opening for a six week summer session on July 8. Courses are being offered in tempera techniques, painting, wood engraving, volume design, sculpture, calligraphy, survey of contemporary church art and liturgy and art. The faculty consists in Lauren Ford, Clare Leighton, Mary Lewis and Ellen Mary Nims. Besides the regularly scheduled classes there will be field trips and special lectures.

A report of an Eastern Regional Meeting, news of a meeting in New Orleans of the Southern Region and the prospect of an Atlantic Regional Meeting a week after the Pentecost deadline are encouraging signs of local activity. The Northwestern Region also announces a series of lectures, and there was word a few weeks ago of a meeting in the Central Region.

Apologies to Sister Joanne, S.N.D., for failing to mention the C. U. 1957 Workshop in the *Easter Notes*. It has been such a hectic year that I can't even think of the reason for the failure.

Thomas Phelan

NATIONAL CONVENTION PROGRAM

MOUNT MARTY COLLEGE 1957 YANKTON, SOUTH DAKOTA
AUGUST 15, 16, 17

THEME: Sacred Art in a Secular World

THURSDAY, AUGUST 15, 2:00 P. M.—Officer's meeting 7:00 P. M.—Registration

FRIDAY, AUGUST 16, 7:30 A. M.—Opening Pontifical Mass. The Most Reverend
Lambert A. Hoch, D.D., Bishop of Sioux Falls, Celebrant
Homily: The Reverend Thomas Phelan, President

9:00 A. M.—Breakfast, Registration

9:30 A. M.—Opening Session—Sister M. Leonarda, O.S.B., Convention program
committee, Chairman

Opening Remarks: The Most Reverend Lambert A. Hoch, D.D.

Welcome: Mother M. Jerome, O.S.B., prioress, Sacred Heart Convent, Presi-
dent, Mount Marty College. The Association and the Future (a group dis-
cussion) The Reverend Thomas Phelan, president

12:00 P. M.—Lunch

1:30 P. M.—Demonstration of Art Techniques

Indian weaving: Sister Christine, St. Paul's Indian Mission, Marty, South
Dakota. Die Sinking: Graham Carey, editor and others.

2:45 P. M.—Afternoon Session—Dorothy VonPoppelen, chairman

Explanations and Demonstrations of Art Teaching Techniques

Comparison Techniques: The Reverend John Domin, vice president

Liberty vs. Discipline in Teaching Various Arts: Graham Carey

6:00 P. M.—Dinner

8:15 P. M.—Chant Demonstration

7:30 P. M.—General Business Meeting 9:30 P. M.—Compline

SATURDAY, AUGUST 17, 7:30 A. M.—Solemn Mass 8:45 A. M.—Breakfast

9:30 A. M.—Morning Session—Rev. Emeric Pfeister, O.S.B., chairman

Why Don't You Catholics Appreciate Your Art Philosophy Heritage?: Robert
D. Feild, southern regional director

First Presentation of C. A. A. Gold Medal

Twentieth Century Catholic Painting: Sister M. Jeanne, O.S.F.

12:00 P. M.—Lunch

1:30 P. M.—Afternoon Session

Teaching the Scholastic-Traditional Philosophy on Various Levels:

Elementary—Sister Marie Pierre, C.S.J., elementary chairman

Secondary—Sister M. Janet, S.C., liaison

Conducted Tour of Exhibition

The Indoctrination of the Patron: Mrs. Nelson Mercer, Membership Secretary
Subject to be announced—Adé de Béthune

6:00 P. M.—Dinner

Farewell: Sister M. Leonarda, O.S.B., program committee, The Reverend
Thomas Phelan, president

8:00 P. M.—Entertainment (new C. A. A. traveling slide lectures)

9:00 P. M.—Compline

CONTRIBUTORS TO THIS ISSUE

THOMAS PHELAN is a priest of the Diocese of Albany, and is the President of the Catholic Art Association.

DOM SAMUEL STEHMAN, O.S.B. is a monk of the Abbey of Saint André in Bruges, and an editor of *L'Art d'Eglise*, in which appeared the original article a translation of which we are printing in this issue.

LAUREN FORD is considered by many America's foremost Catholic painter. Miss Ford studied at the Art Student's League in New York, and elsewhere in the United States, and for a time at the Collosossé in Paris. Most of her life has been spent in Connecticut, where she has interpreted sacred themes in terms of that countryside.

EDWARD M. CATICH is a priest of the Diocese of Davenport, and is head of the Art Department at St. Ambrose College, Davenport, Iowa. He has in the past been variously Editor of the *Catholic Art Quarterly* and President of the Catholic Art Association. Best known as a calligrapher and authority on Roman paleography, Father Catich is also a sculptor, printer, water-colorist, and maker of stained glass windows. Drawings by Father Catich appear on pages 79, 80, 81, 82, 87, 88, and 89 of this issue.

CELIA T. HUBBARD is a painter who now devotes most of her time to the management of the St. Botolph Group Shop in Boston.

SISTER MARY OF THE COMPASSION, O.P. has spent most of her life as a professional painter in the United States, but she was born in London and owes all her training and inspiration to England. She won the Prix de Rome in Mural Painting in 1932, and worked in the British School in Rome in 1932 - 1934.

CLARE FONTANINI is a sculptor and

the head of the Art Department at the Catholic University of America in Washington.

THOMAS DERRICK (1884 - 1954) English painter, draftsman, and illustrator. He was not only the unapproached master of the brush but was particularly successful in his use of anachronism in contemporary drawing. This aspect of his genius is commented on on pages 83 - 86. The hand holding the rose on page 93 is also from his brush.

CATHERINE T. ARAPOFF is a young painter whose work is much influenced by Byzantine and Russian work. Miss Arapoff is associated with the Botolph Group in Boston.

DAVID JOHN is an English monumental sculptor. Until recently he was the Secretary of the English Guild of Catholic Artists and Craftsmen.

PHILIP HAGREEN is an English ivory carver and engraver. Both his father and grandfather were painters, and he himself began his professional life as a painter. He was later associated with Eric Gill as a letter cutter. His work is represented in this issue by the engravings on pages 71, 72, and 74.

ADÉ DE BÉTHUNE is an early member of the Catholic Art Association in which she has held many offices, including the Editorship of the *Catholic Art Quarterly* (1948, 1949, 1950). Miss de Béthune is a painter, engraver, sculptor, mosaicist, and book illustrator, as well as proprietress of the St. Leo Shop in Newport, R. I.

GERARD S. SLOYAN is a priest of the Diocese of Trenton. Father Sloyan is Assistant Professor in the Department of Religious Education at the Catholic University in Washington, where Sacred Scripture is his field of study.

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